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Editor
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Floran Florenzo
Bernie Jaye

Distribution:
Comag



THE DAREDEVILS

Hello again! We've got another 'Fave rave' issue of Daredevils for you.

Brilliant comic strips, rivetting articles, which reminds me... anything Alan (Feature creature) Moore says in the mag does not reflect the thoughts and opinions of Marvel Comics Management or employees, necessarily. I'll leave you to guess what the shakedown is!

There are a few shocks this issue — Spider-Man is out, there's a new Superhero team 'The Special Executive' and you get a chance to win a holiday!

In the indomitable words of Stan the Man, read and enjoy!

... Then write! Send your thoughts and opinions to:
The Daredevils: Marvel Comics, 205-211 Kentish Town Road, Kentish Town, London NW5.

Waiting to hear from you, ED.



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Cover
Design:
Floran Florenzo
Captain Britain
Illustration: Alan Davis

DO I HAVE
YOUR ATTENTION,
LADIES AND
GENTLEMEN?



GOOD.

HERE'S THE
PLAN...





"* WE MOVE TONIGHT. WE'VE BEEN OBSERVING THE TARGET'S HOME BASE, BRADDOCK MANOR, FOR SEVERAL WEEKS NOW. WE KNOW ITS DEFENCES. ITS DEFENCES ARE VERY GOOD... "

"... BUT NATURALLY, WE'RE BETTER. WE'LL PHASE IN ON THE MANOR'S SOUTHERN FACE AT MIDNIGHT. STRAIGHT AWAY, WE'LL COME UP AGAINST THE FIRST LINE OF DEFENCE. "

"THIS IS THE HOLOGRAM FIELD PROJECTED BY THE COMPUTER SYSTEM HOUSED IN THE CAVES BENEATH THE MANOR. THE COMPUTER PROJECTS AN IMAGE OF BOMBED-OUT RUINS. "

"IT'S REALLY QUITE INGENUOUS. TO THE OUTSIDE WORLD, BRADDOCK MANOR DOESN'T EXIST AS ANYTHING MORE THAN A WASTELAND. ITS TRUE STRUCTURE IS COMPLETELY INVISIBLE. "



"NOW THIS WOULD PRESENT A PROBLEM WERE IT NOT FOR THE FACT THAT WE HAVE THE LOVELIEST TELEPATH IN THE GALAXY AMONGST OUR NUMBER. "

"COSWEB WILL FORM A PICTURE OF THE MANOR BY SCANNING THE MENTAL IMAGES OF THE PEOPLE INSIDE IT. SHE WILL RELAY THIS IMAGE TO THE REST OF US TELEPATHICALLY. "



"IT WILL BE AS GOOD AS ACTUALLY BEING ABLE TO SEE THE MANOR OURSELVES. IF IT ISN'T, WE'LL HAVE TO FIND OURSELVES A NEW TELEPATH. "

"ALRIGHT, SO NOW WE CAN SEE THE MANOR. OUR NEXT TASK IS ACTUALLY ENTERING THE PLACE. THIS IS A JOB FOR THE GENTLEMAN IN BLACK... "



"ZEITGEIST WILL ENTER THROUGH THE FRONT DOOR AS WOULD ANY RESPECTABLE VISITOR. "

"THE ONLY DIFFERENCE IS THAT IN ZEITGEIST'S CASE THE DOOR DOES NOT NEED TO BE OPEN. "



"SINCE ZEITGEIST DOESN'T EXIST IN ANYTHING MORE THAN THE MOST ABSTRACT SENSE WHILE IN THIS STATE, THE COMPUTER WILL NOT DETECT HIS PRESENCE. "

"THERE IS, HOWEVER, A HUMAN ELEMENT TO CONSIDER. APART FROM THE TARGET HIMSELF, THREE GUESTS HAVE RECENTLY TAKEN TO RESIDING AT BRADDOCK MANOR... "

"THESE THREE ARE HUMAN BEINGS WITH VARYING DEGREES OF PSI POWER. THEY ARE HIDING FROM AN ORGANISATION CALLED S.T.R.I.K.E. AND HAVE ACCEPTED THE TARGET'S OFFER OF SANCTUARY."



"ONE OF THESE IS A TELEPATH/PSYCHOKINETIC NAMED THOMAS LENNOX."

"COSWEB INFORMS US THAT HE IS AN INSOMNIAC AND PREDICTS THAT HE WILL BE IN THE KITCHEN WHEN WE MOVE IN."



"HIS PSYCHOKINETIC ABILITIES ARE WELL DEVELOPED AND COULD PROVE EMBARRASSING TO US. HE WILL HAVE TO BE TEMPORARILY REMOVED FROM THE FIELD OF PLAY."



"I'LL LEAVE THE DETAILS OF HOW THIS IS TO BE ACCOMPLISHED UP TO YOU, ZEITGEIST..."



"I'M SURE YOU'LL THINK OF SOMETHING."



"WHEN THIS FIRST OBSTACLE IS REMOVED, MAKE YOUR WAY IMMEDIATELY TO THE CAVE SYSTEM BENEATH BRADDOCK MANOR..."

"ONCE THERE, DISABLE THE COMPUTER'S SENSOR CIRCUITS. I DON'T IMAGINE THIS WILL PROVE TERRIBLY DIFFICULT TO A MAN OF YOUR EDUCATION."



"BY LOCAL STANDARDS THE COMPUTER IS UNBELIEVABLY SOPHISTICATED, BUT BY OUR STANDARDS... WELL, WE EMPLOY MORE COMPLEX DEVICES VENDING A HOT CUP OF STIMULUX."



"JUST BE SURE THAT YOU DO IT QUICKLY. THE COMPUTER MUST BE RENDERED INOPERABLE BEFORE THE REST OF US ENTER THE MANOR. FROM THIS POINT ON, THINGS GET HECTIC..."

"THIS IS BECAUSE THE REMOVAL OF THOMAS LENNOX WILL ALMOST CERTAINLY ALERT ONE OF THE OTHER TWO PSI-TALENTS WHO ARE GUESTS AT THE MANOR."

"SHE WILL INVESTIGATE, MAKING HER WAY FROM HER ROOM DOWN TO THE KITCHEN."

"...EXCEPT, OF COURSE, THAT SHE WON'T BE ALLOWED TO REACH THE KITCHEN."

"HER NAME IS ELIZABETH BRADDOCK, AND SHE IS THE TARGET'S SISTER. HER AND LENNOX ARE LOVERS. AFTER A FASHION, AND SHARE A PSYCHIC RAPPORT, SHE'LL KNOW HE'S BEEN TAKEN."

"EN ROUTE, SHE WILL BE INTERCEPTED BY COBWEB. ELIZABETH BRADDOCK IS A TELEPATH, AND HER FIRST REACTION WILL BE TO LEARN THE INTRUDER'S IDENTITY BY SCANNING HER MIND."

"WITH COBWEB, AS YOU KNOW, THIS IS A GRAVE MISTAKE."

"COBWEB IS IN CONSTANT PSYCHIC CONTACT WITH A NUMBER OF PAST AND FUTURE VERSIONS OF HERSELF, FORMING THE TIME-SPANNING WEB FROM WHICH SHE DERIVES HER NAME."

"COBWEB IS USED TO THIS SENSATION. IT MAY MAKE HER A LITTLE... AH, IRRITABLE AT TIMES, BUT HER MIND CAN HANDLE REALITY FROM THIS SOMEWHAT CURIOUS PERSPECTIVE."

"ELIZABETH BRADDOCK, HOWEVER, WILL BE PLUNGED SUDDENLY INTO A WORLD WHERE TIME HAS NO MEANING, WHERE PAST, PRESENT AND FUTURE MELT INTO A TERRIFYING KALEIDOSCOPE."

"FOR HER SANITY TO SURVIVE, HER MIND WILL HAVE TO SHUT ITSELF OFF."

"WITH MS. BRADDOCK OUT OF THE WAY THERE ARE NO FURTHER OBSTACLES BETWEEN US AND THE TARGET."

"OH... AND THERE IS ANOTHER LONG-TERM RESIDENT OF BRADDOCK MANOR THAT I HAVE NOT YET MENTIONED. MRS. EMMA COLLINS, WHO IS, I BELIEVE, THE TARGET'S SERVANT."

"THE THIRD PSI-TALENT THAT I MENTIONED IS A YOUNG GIRL NAMED ALISON DOUBLE. SHE IS CURRENTLY CONVALESCING FROM A SERIES OF BRUTAL PSYCHIC SHOCKS. I DOUBT WE'LL EVEN WAKE HER."

"AGAIN, SHE WILL PRESENT NO PROBLEMS."

"BY THIS TIME THE REST OF US... THAT IS, FASCINATION AND MYSELF... WILL BE INSIDE THE BUILDING AND HEADING TOWARDS THE TARGET'S QUARTERS."

"PERHAPS THIS WOULD BE A GOOD TIME TO RECAP UPON THE TARGET AND HIS ABILITIES..."

"THE TARGET."

"BRIAN BRADDOCK."

"CAPTAIN BRITAIN."

"HE CAN FLY. HE IS CAPABLE OF INHUMAN STRENGTH AND ENDURANCE. HIS SENSES ARE ACUTE TO THE POINT OF BEING UNCANNY. HE IS ALSO PROTECTED BY A BIO-ELECTRICAL FORCE FIELD..."

"BEING A GENTLEMAN, HE DOES NOT SLEEP WITH HIS CLOTHES ON."

"WE WILL ENTER HIS ROOM, AT WHICH POINT COBWEB PREDICTS HE WILL SIT UP AND SAY..."

"WE HAVE THE INFORMATION PROVIDED BY OUR EMPLOYER. AS WELL AS THAT WHICH WE HAVE GLEANED FROM COBWEB'S DISCREET MENTAL PROBINGS..."

"HOWEVER, WHILE THESE POWERS ARE INNATE, THEY RELY TO A GREAT EXTENT UPON THE AMPLIFICATION CIRCUITRY BUILT INTO HIS COSTUME."

"NOT BEING A GENTLEMAN, I PROPOSE WE TAKE ADVANTAGE OF THAT FACT."

WHO THE HELL ARE YOU?

"TO WHICH I SHALL REPLY WITH
MY CUSTOMARY GENTILITY..."

MY NAME IS
WARDOG.

PLEASE CONSIDER
YOURSELF A PRISONER
OF THE SPECIAL
EXECUTIVE...



"OF COURSE, WHAT HAPPENS NEXT IS ANYBODY'S GUESS..."

"I'VE SAID THE WRONG THING, HAVEN'T I?"



"HE ISN'T ATTACKING. HE'S LEAPING RIGHT OVER ME. BUT WHY..."



"AHH... OF COURSE, I SEE."

"WELL... DON'T JUST STAND THERE..."



"GET AFTER HIM!"

"COBWEB... PUT A MENTAL TRACER ON HIM... IF WE KNOW WHERE HE IS, THEN WE CAN..."



"COBWEB?"

"OH DEAR, AND I THOUGHT HE WAS A GENTLEMAN. PERHAPS THIS CALLS FOR A CHANGE OF TACTICS..."



"CAPTAIN BRITAIN..."

"I APOLOGISE FOR MY EARLIER BRUSQUENESS. WE DO NOT WISH YOU HARM. QUITE THE REVERSE, IN FACT, WE'RE HERE SEEKING YOUR AID."



"WE ARE A MERCENARY BODY, EMPLOYED BY WHOEVER CAN AFFORD US. IN THIS INSTANCE, OUR EMPLOYER IS AN OLD FRIEND OF YOURS. ONE WHO NEEDS YOUR HELP."

"OUR EMPLOYER IS CURRENTLY INCARCERATED, ACCUSED OF A CRIME THAT SHE DID NOT COMMIT. ONLY YOUR TESTIMONY CAN SAVE HER, CAPTAIN."

"CAPTAIN?"



THAT'S RIDICULOUS, I CAN'T THINK OF ANY CIRCUMSTANCES IN WHICH I WOULDN'T BE PREPARED TO SPEAK THE TRUTH IN THE CAUSE OF JUSTICE...



THE GOLDEN-SKINNED
WOMAN NAMED
FASCINATION SMILES
AS SHE BRINGS HER
PARAHUMAN ABILITIES
INTO PLAY...

TIME DISTORTS AROUND HER.
MOTION BREAKS DOWN INTO
JUDDERING STROBOSCOPIC
IMAGES...

SECONDS STRETCH INTO
CENTURIES. AEONS
CONDENSE INTO INSTANTS...

THE RESULT, TO PUT IT MILDLY...



NEXT: JUDGEMENT DAY.

Letters

DAREDEVIL, MARVEL
COMICS, 205-211,
KENTISH TOWN
ROAD,
NW5.

Dear Bernie,

Well, was I or was I not correct — It was indeed *Betsy Braddock* phoning brother Brian at the end of last issue.

Okay, so it was rather obvious from Alan Moore's *MSH* feature a while ago that *Betsy* and the *Vixen* were to return but please forgive my moment of glory. It's not that often I'm right about anything.

Self-congratulation aside, *Thicker Than Water* was yet another solid episode in the continuing story of *Captain Britain*. If *Betsy* survives she should prove a useful addition to the rather small supporting cast. These days every comic book needs its resident psychic. She

No complaints about the story, art, or lettering and although I usually hate real life persons, places or things in strips, *Forbidden Planet* was used quite well. "Come to *Forbidden Planet* and get shot" would make a great advertising slogan.

Whatever you do keep those features coming. The highlight this month was *Paul Jay's* alternative *Batman* origin. I don't know whether this was done especially for you, or reprinted from *Chain Reaction*, but I'd definitely like to see more. The same goes for early character design sketches, such as the *Wally Wood Daredevil* lilo on page three.

Mart Gray,
22 Beechwood Avenue,
Darlington,
Co. Durham,
DL3 7HP.

Dear Bernie,

The *Daredevils* is sheer brilliance! *A rag, a bone, a hank of hair* showed just how much *Captain Britain* has evolved and improved since the old *CB* weekly.

Alan Moore is the perfect writer for this strip, and if he can bring it up to the standards of his *Marvelman* strip, he can't go far wrong.

I hope you can keep *Daredevil* as the only US reprint strip in this mag, and get rid of *Spider-Man*.

Perhaps you can bring back *Timesmasher*. During its run in *Rampage*, it never reached a conclusive ending. You've got a lot of potential as yet unused in that strip.

Well, I hear you're soon bringing out a Marvel mini-series mag. Good luck with that one. Is there any chance of printing the brilliant *John Byrne FF* stories and *Moon Knight*, perhaps in a new monthly?

Anyway, as long as you keep up this quality in your comics, I'll always Make Mine Marvel!

Yours sincerely,
Jason Cobley
26, Churchway
Weston Mill,
Plymouth
Devon.

The mag we're launching with the *Mini-series* in it will be called *The Mighty World of Marvel!* A title which I'm sure brings back memories for some of you. It was the name used for British

Marvel's first ever comic in 1972 starring *Hulk*, *FF* and *Spider-Man*.

A special feature will be the full colour comic strips!

The line up includes the *X-Men* because, alas *Marvel Superheroes* will be no more, Sob!

See our news section for more info.

Dear Sirs,

I have been reading comics for some twenty odd years now and I've just finished perusing your latest offering *The Daredevils* and thought I would drop you a few lines giving my initial impressions.

I liked the cover, very striking. I hope you will retain this quality and not have to resort to reproducing American covers from *Spiderman* and *Daredevil*.

I remember when *Captain Britain* first appeared in his own comic. To be honest I only bought the mag for *Steranko's Nick Fury* strip.

But this new *Captain Britain* strip is entirely different. The only thing the two strips have in common is the main character.

The story-line is much more adult and interesting, much more realistic.

But what really grabbed me was the artwork. Brilliant! Clean limbed and vital. It reminded me somehow of *John Byrne's* work

on *Starlord* (high praise indeed!) More please!!!

The *Daredevil* and *Spider-Man* strips I had read before but were well worth a second time around.

I enjoyed the little *Earth 33 1/3* strip. A nice little touch of light relief. I hope you have more of the same.

Alan Moore's synopsis on *Frank Miller's* work was most enjoyable. Like him I too have suffered the anguish of seeing many of my favourite characters and comics go down the tubes.

My only criticism with the piece is that I thought Alan might have spared a few lines to lavish a little praise on *Klaus Janson* whose inks lend a great deal of atmosphere to the mood of the strip.

This has long been a sore point with me (struggles upon soap box). I fear that inkers have for a long time been a much maligned and ignored species.

Everyone raves about this or that artist and yet hardly a word about the inker. Remember an inker can make bad artwork good or good artwork lousy.

Perhaps you can do an article on inkers some time in the future. Remember inkers are people too.

Finally there was *Frank Ploewright's News Feature*.

In ancient civilizations messengers who bore bad tidings



Earth 33 1/3rd Artist: Dicky Howett Writer: Tim Quinn

were executed. Frank wouldn't have lasted five minutes. In just two pages I am informed that Doug Moench, Bill Sienkiewicz, Gene Day and Frank Miller are all leaving Marvel. Just lean over this chopping block please Mr Plowright.
Tony Langan
48 Livingstone Gardens
Birkenhead
Merseyside.

Alan stands corrected and agrees that Klaus Janson has added a lot to the mood and atmosphere of the strip but points out that it was an article on Frank Miller. He didn't intend it to detract from Klaus Janson in anyway.

He also thinks it would be a good idea to do an article on inkers.

Anyone else interested in the idea?

THE OLDER READERS AMONGST YOU WILL REMEMBER THAT TO BEGIN WITH I HAD A DIFFERENT SHIELD...



THERE WERE TWO REASONS WHY I HAD TO GIVE IT UP - ONE WAS THAT IT NEVER CAME BACK WHEN I THREW IT....



...AND TWO WAS THAT IT TENDED TO STICK INTO THE VILLAINS I THREW IT AT - A DEFINITE NO-NO WITH THE COMICS CODE!



Earth 33 1/3rd Artist: Dicky Howett Writer: Tim Quinn

Hi There,
Nice cover on No.2 but I didn't like it as much as the cover of the first issue. Although there was more going on, it just wasn't as interesting as its predecessor. Probably the white background that caused it. Still I have hope for all the future issues.

Oh great! I can see that Captain Britain is going to continue to improve with each issue. With Captain UK in the first prologue and The Fury in the second (and their mere mention shows that they both still have parts to play in the life of Brian (Life Of Brian - I didn't really say that, did I??)).

I am now on edge waiting to see when they will next show up in the story. Knowing that sadist Moore he'll probably keep us waiting a few issues and then stick in another interlude/prologue/epilogue and then, again, things'll start picking up a few issues later. If he does then it'll be a case of HACK-N-AIM-KILL for Mr Moore (No I can't do that, I will never find out what happens then.).

More Merlin too, eh? This is very intriguing.

"Brit-Cave" - Hardy-har-har. Where's that axe of mine ... ?

Typical very nice art from Alan Davis. Better than last time and better than he's turning out on 'Harry 20 On The High Rock' in 2000AD which lacks something. Whatever it is CB sure has it.

I missed the Marvel table at the 'Cana on the Saturday morning because I was inside the dealers hall at the 'zine table annoying Howard Stangroom.

Cos of this I missed the give-aways but it doesn't bother me and I consider it good of you to've done that at all. Those comments, "It's the only way they can get rid of them" were rightly ignored as rudeness isn't worth giving notice to.

I heard tell that there was a poster of Capt. Britain and Capt. UK on the Marvel Display at the Cana but when I went to check on it, to see if it was as excellent

as everybody was telling me it was, it was gone. Any chance of featuring it in The Daredevils??? Wasn't it by Alan Davis?

I look forward to seeing the USA Con report, should be enlightening.

Pleasing angle to the poster but I preferred Gary Leach's Daredevil last time around. Paul is a fine artist but I don't care too much for his rather extreme style sometimes.

Some veeery nice art from Jerry Paris, notably the Skateboarder.

More good zine reviews and I was pleased to see Arkensword get a mention, quite a considerable one, as I buy this myself and know Paul (Duncan).

All in all this was another good issue and I really do hope it succeeds as there hasn't been a Marvel UK comic like it for a long time.

Kinda Lingers

&

All Good Things,

Ross Cowin,
5, Hambridge Close,
Burton Manor,
Stafford,
ST17 9PJ,
Staffordshire.

DAREDEVILS COVER COMPETITION WINNER!

D CHANDLER
104A POT KILNE RD
GREAT ZORNARD
SUDBURY
SUFFOLK

The cover will appear in a few issues time, so watch out for it everybody!

● NEXT ISSUE

• WE MERGE WITH MARVEL SUPER-HEROES TO BRING YOU YET ANOTHER FAVE RAVE — NIGHT RAVEN.

• WE TAKE A LOOK AT CHINESE COMICS!

PLUS
• OUR NEW COLOUR COMIC THE MIGHTY WORLD OF MARVEL HITS THE STANDS! BE THERE!

SPIDER-MAN: IN OR OUT?

COMICS

As you may have already noticed, *Spider-Man* doesn't grace the pages of *Daredevils* this issue.

From all the comments we received the vote went against ol' Spidey. On the whole you found the stories to be too dated and/or too simple.

In Spidey's place we decided to showcase previously originated British material.

We start with *Star Death* written by the prolific Alan Moore and drawn by John Stokes.

Write in and tell us what you think, and thanks for all the letters we've received so far.

Below are some of your thoughts about the presence of *Spider-Man* in *Daredevils*.

I applaud your decision to continue reprinting the Lee/Romita stories, as began in Spideys P.B., mainly because ring-a-ding John Romita, next to Steve Ditko, is the greatest Spider-artist. Even still, I would much sooner prefer to see these Marvel classics printed where they really belong... Spider-Man weekly.
Philip Steele
Whitmore Estate
Nottingham

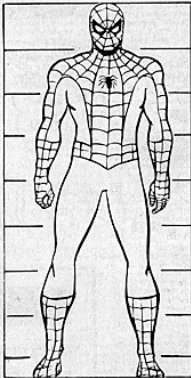
I was talking to one of your weekly art-assistants cum editors, Hassan Yusuf, at the last Westminster Comic Mart and I told him I wasn't particularly happy with the introduction of pretty ancient strips into your magazines.

After thinking about this I've decided that these strips are really quite good if you think down to their level. It's like watching Mr Benn (the TV show not a certain left-wing politician although some would say it works with both).

If you realise that you're not going to be treated to some deep, mind-blowing philosophical thinking and treat the programme as a light-hearted excuse to while away fifteen minutes then it's entertaining. If you want to be educated you'll be bored stiff.

It's the same with these early Spider-Man or Fantastic Four strips; they're over-serious and they keep throwing in the 'real human' emotion that signified a Marvel comic, which just means an argument between the main characters every few panels, but despite this, they have that strange, diluted form of excitement when Ballistic Missileman or the Blue Rainstorm starts throwing his weight around.
Michael Cook
Wokingham
Berkshire

Although its 'nice' to see the Lee, Romita, Spider-Man classics again surely the pages can go to CB.
John Sapsed
Pembroke Park
Portsmouth



The weakest point of the mag was Spiderman, I'm sorry but just like some old TV films age, so do early Spidermen. They were great in their time but now... I realise some readers missed early stories but that was the point of pocket books!

Of course you need a Daredevil to replace Spiderman with. How about Captain America: Master of Kung Fu, Moonknight or Kazar. Or if you want a real Daredevil — the Human Fly 'cause he's real!
Excelsior
Steve Poland
Wimbledon

At the present time the comics publishing industry in North America is undergoing a spirited resurgence. The growth of the specialist comics shops (or direct sale outlets as they're known in the trade) means that publishers can more or less guarantee to sell their print run, whereas comics are often returned unsold from the newsstands.

It's meant a greater interest in the medium by both fans and professionals, who finally have the freedom to produce the type of comics that they want and an audience who wants to see those stories.

With a current total of 13 companies producing standard size American comics, and another two due to start this year, there are currently more comic book publishers in North America than at any time since the 1950s.

The object of this article is list those companies and take a glance at their current and proposed output.

AARDVARK-VANAHEIM

This is a Canadian company founded five years ago by Dave and Deni Sim to produce Dave's black and white title, *Cerebus the Aardvark*. The strip started as a pastiche of the Roy Thomas/Barry Smith Conan stories, substituting an aardvark for Conan, and has developed into one of the wildest titles on the market today.

Aardvark-Vanaheim have published collected volumes of the earlier *Cerebus* issues and there are plans for more comic strip books, featuring original work, to appear early in 1983. *Cerebus* can only be found through specialist dealers.

AC

AC stands for AmeriComics, the company run by writer and artist Bill Black, developed from his fan publishing company, Paragon Press. AC are due to publish three superhero titles on a quarterly basis, with one title appearing each month. Fun Comics is already out, starring Paragon, Phantom Lady and Commando D.

The other titles to be published are AmeriComics (featuring material left over from the cancellation of Charlton Bullseye) and Black Diamond. All of these titles have their distribution restricted to Specialist shops.

ARCHIE

After Superman and Batman, Archie is the longest running character title. Featuring the humorous exploits of all American teenager Archie Andrews and his pals, Archie's title has been continually published since 1942, and there are currently 8 titles starring Archie and his pals, along with regularly published digests and giant size specials.

Archie titles are generally available all over the USA, but due to lack of demand they're not distributed in British newsagents, and very few specialist dealers handle them.

CAPITAL

Capital Comics are Mike Baron and Steve Rude, who published three large format black and white issues of their creation, Nexus, before deciding to switch him to a

PUBLISHING BOOM...

BY FRANK PLOWRIGHT

colour comic, the first issue of which has yet to appear. **Nexus** is an alien bounty hunter with more than his share of psychological problems, and he's only available through specialist comic shops.

CHARLTON

Charlton have been publishing comics for decades now, during which they've scaled some great heights, particularly in the 1960s. At the moment, though, Charlton only reprint their old material. A selection of romance, war and mystery titles are distributed sporadically through British newsagents.

DC

Currently the second best selling comics company, DC have been producing **Superman** since 1938. They're now part of the giant Warner Brothers conglomerate. Although best known for super-hero titles, DC are currently much more ambitious than their major competitor, Marvel, when it comes to producing other types of comic.

Jonah Hex is a fine western comic, and DC still produce at least one war, mystery, funny animal and sword and sorcery title along with **Night Force**, a gothic horror novel, and various characters that are one step removed from the traditional superhero.

One new title planned for 1983 will contain comic strips produced by fans, in the hope of encouraging and developing new talent. Most DC titles can be located in British newsagents during the month of their own cover date.

ECLIPSE

Founded by comic fan Dean Mullaney, Eclipse was one of the earliest independent comic publishers, producing black and white magazine size comics and books from 1977.

They were also the first comic publisher to introduce the concept of creators retaining the rights to their creations.

Their only current regular title is **Sabre** by Don McGregor and Billy Graham, although other titles currently scheduled are **Destiny** (by Steve Gerber and Jack Kirby), **Scorpio Rose** (by Steve Englehart), **My Tree's Thrilling Detective Adventures** and **DNA Agents**, a group of genetically altered soldiers. Eclipse titles are direct sale only.

EPIC

Although, strictly speaking, Epic are an extension of Marvel Comics, great pains have been taken to establish a separate identity for the subsidiary.

The people producing the comics retain the rights to their work and creations, see their work printed on good quality paper, and receive a royalty based on the number of comics sold.

The first Epic comic is **Jim Starlin's Dreadstar**, with **Coyote** by Steve Englehart and **Steve Leialoha** due to follow soon. Unlike most Marvel comics, Epic titles can only be found in comic shops.

FANTAGRAPHICS

Under the control of Gary Groth, Fantagraphics publish the **Comics Journal**, probably the most comprehensive comics fanzine. They've also published a few black and white magazines, but the first regular comic from Fantagraphics is due soon, **Dalgaard**. It's by Jan Strnad and Dennis Fujitake and concerns a dog-like alien's arrival on Earth and his subsequent attempts to prevent an alien invasion of our planet.

FIRST

First Comics were launched late last year amid a mass of pre-publicity. Their first title was Frank Brunner's adaptation of the science-fiction play, **Warp**, followed by a revival of the old Charlton character **E-Man**, drawn by the original artist, Joe Staton.

Mike Grell's adventurer **Jon Sable** is due in February, to be followed in June by Grell's **Starlayer**, currently published by Pacific (That's what can happen when the writer and artist own the copyright to their characters).

American Flagg, a policeman of the future created by Howie Chaykin is due in the spring. All First titles are only distributed through comic shops.

HARVEY

Harvey specialise in humour comics aimed at the pre-teens. **Casper the Friendly Ghost**, **Hot Stuff the Little Devil**, **Sad Sack** and no less than 24 titles starring **Ricki Rich**, the richest kid in America all emanate from the company.

Harvey Comics are well distributed throughout the USA, but aren't imported to Britain. As with Archie, minimal demand means that few British dealers handle Harvey Comics.

MARVEL

Currently the biggest selling comics company in the USA, Marvel have been publishing comics since the 1940s, but their success really started with the publication of the **Fantastic Four** in 1961.

Today they are part of Cadence Industries and publish mainly superhero titles and film adaptations, with the occasional attempt at diversification, the most successful of which has been **Conan the Barbarian**.

Marvel use a variety of formats and a selection of their comics are easily located in newsagents during the month of the cover date. The titles listed on the Bullpen page that can't be found in newsagents have to be obtained from dealers or shops.

PACIFIC

Although Eclipse introduced the idea to comics, Pacific were the first comics company to publish a regular line of comics produced by people who retained the ownership of their character.

Current titles are **Captain Victory** and **Silver Star** by Jack Kirby, **Mike Grell's Starlayer**, **Groo the Wanderer**, a humorous barbarian strip by Mad artist Sergio Aragones, and **Pacific Presents**, which features **The Rocketeer** by Dave Stevens and **Steve Ditko's Missing Man**.

Occasional one-shots are also planned, as is a regular series starring **Elric**, by Roy Thomas and Craig Russell. Pacific titles are only available via direct sale outlets.

RED CIRCLE

This is an offshoot of Archie Comics, concentrating on the super-heroes created by the firm during the 1940s. **The Mighty Crusaders**, which teams most of these heroes, has already appeared, with individual titles starring **The Fly**, **The Black Hood**, **The Comet**, **The Shield** and **The Web** due to follow by the summer.

These heroes were briefly revived under the **Mighty Comics** imprint in the 1960s in truly abysmal stories, a fact that has been ignored in the current incarnation. **Red Circle** comics will only be available in comic shops.

WHITMAN

Once known as **Gold Key**, Whitman now publish irregularly at best, concentrating on selling comics three to a bag in supermarkets.

They publish titles featuring **Disney characters** and other cartoon favourites such as **Tom and Jerry**, along with a couple of mystery titles, and a revival of **Dr Solar**, one of the earliest superheroes of the 1960s.

In Britain Whitman titles are all but unavailable due to difficulties in obtaining them from the firm — Whitman have currently suspended all comic publishing until a backlog in their warehouse has been shifted.



INVISIBLE GIRLS and PHANTOM LADIES

FEATURE by ALAN MOORE

Last issue you were all very patient with me as I outlined in general terms the various abuses that this wonderful funnybook business of ours has heaped upon it's female protagonists. This time round I'd like to get into the specifics of the situation. Name names, face facts, shoot from the hip, point fingers and all that kind of stuff. Is that okay with you boys? Good. Then I'll begin.

What I want to try and do is break down into categories the various ways in which women are used as characters throughout the comic book medium as a whole. I suppose that the most obvious category is "Women As Decoration", so that's where we'll kick off.

Nearly every female character in comics, with the possible exceptions of IRON MAN's Mrs. Arbroglast and SUPERBOY's Ma Kent has been designed to exploit her pin-up potential to the full. They all have long, willowy legs, trim waists and torsos that look as if they've had a pair of Anti-Tank rockets fired through their backs.

"I doubt if Supergirl could change streaky, the supercat's litter tray without looking like something from the Ziegfeld Follies."

Their faces are all, ner as dammit, identical. If one were (for some reason which at the moment escapes me) to shave the heads of The Invisible Girl, Madame Medusa, Crystal, Alicia, The Scarlet Witch and Jane Foster, even their own mothers wouldn't be able to tell them apart.

Then of course there's body language to consider. If a comic book woman were called upon to change a fuse she would do it with her head thrown back, lips slightly parted and with one arm extended in a graceful, delicate curve. I doubt if Supergirl could change Streaky the Supercat's litter tray without looking like something from the Ziegfeld Follies.

Now, at this point some of you might be wondering if there is a commercial reason for this curious state of affairs. There is indeed. A large proportion of comic book readers are around the twelve to thirteen mark and are probably in the throes of the glandular Krakatoa known as puberty. They are starting to notice that the girl who sits across the aisle from them at school, the girl who only last year they referred to as 'Freckles' or 'Hyena Breath', is slowly metamorphosing into a different species altogether.



From the Wonder Woman cover issue 205 produced by DC.

From what I can remember of my own time spent in that frenzied, pimply nightmare-world almost anything is likely to become grist to the mill of the adolescent's deranged fantasies. Me, I was nuts about Hayley Mills. All you twisted little demons out there probably feel the same way about Spiderwoman. (What a terrific character. "Hmmm. Here I am in the middle of a thermo-nuclear firefight with HYDRA. What shall I do? I know! I'll have a shower and run around in a bathrobe for six pages!")

"If I were a female comic character, I think I'd be inclined to dress up warm, wear three pullovers at once and never go anywhere without a pair of scissors."

This, in itself, comparatively silly and harmless. After all, there's nothing wrong with women looking nice, even if this endless succession of impeccable Sindy dolls does become mind-skeweringly dull after a while. No. The really nasty stuff comes when comic book artists, writers, editors and publishers decide to go a little further in catering to adolescent fantasies. When they start dishing up evil, sordid little adult fantasies as suitable fare for the growing minds of healthy boys and girls.

The most popular of these peccadilloes seems to be that murky genre devoted to bondage. Bondage, for those of you still young and innocent enough to think that all grown ups are mentally stable, is the art of deriving fun and entertainment from being tied up or from tying up your friends and loved ones. Or, in the case of comics, from looking at badly reproduced pictures of people who are tied up, preferably in unusual and uncomfortable positions. Lord knows why. If this universe were a sane place then there wouldn't be platypus ducks.

I've almost lost count of the number of comic costumes who have been featured in an ongoing gags-and-straps situation over the last couple of years. I remember a particularly charming Michael Fleischer story that appeared in DC's *Brave and Bold* during which the usually quite capable Black Canary spent almost the entire issue tied to a chair wearing only her underwear, while the villain of the piece delivered such memorable and sensitive dialogue as "You squirm so prettily, my dear." The same thing happens to The Dazzler and Red Sonja with a startling regularity. If I were a female comic character, I think I'd be inclined to dress up warm, wear three pullovers at once and never go anywhere without a pair of scissors.

The thing that some of you may find difficult to believe is that if a comic depicts somewhere in it's pages a young lady, preferably wearing a torn blouse, or tied up,

SEXISM IN COMICS



From Dazzler issue 23 produced by Marvel Comics

or wearing a torn blouse and tied up, or fighting with another girl who is also wearing a torn blouse, or tying up another girl with the torn remnants of her blouse, or indeed practically anything that involves blouses, girls, ropes or some combination thereof... if a comic depicts this then the chances are that it is considerably more valuable. Isn't that odd?

"I can't think of one male artist or writer that hasn't done something pretty offensive at one time or another."

You see, if you scan one of the current American comic book price guides you are likely to find some frighteningly inflated sums being charged for certain issues, along with a brief explanation in brackets as to why that issue should be so horrendously overpriced. It might say (Adams) or (Byrne) if it features a currently popular artist, or it might say (1st. Wolverine) or (1st Elektra) if it features a currently popular character. It might also say (GGA). (GGA) means "Good Girl Art".

Good Girl Art means ropes, blouses, etc. etc. Examples of this category range from the Phantom Lady, who wore very little and got tied up a lot, through Lee Elias' Black Cat, who wore very little and got tied up a lot, up to the Huntress who ditto ditto ditto. These prices are established by the comics dealers, responding in their typically generous and totally non-cynical way to the demands of their largely adolescent audience.

And of course, it doesn't stop with women being tied up. It's much better, after all, if the bound woman is being tortured in

some way, like say being thrown against a wall or threatened with a branding iron. This is by no means restricted to western comics like the Dazzler panels reproduced here.

The Japanese, as a particularly good example, have built an entire industry upon the idea of woman-hating taken to horrifyingly physical extremes. British novelist Angela Carter in her current book *Nothing Sacred*, a collection of vicious, funny and entirely accurate critical writings, describes her culture-shock on coming across some of these little gems of Japanese comic art:

"What is actually going on in these pictures often looks rather odd to me because I cannot read Japanese. When a translation is provided, it usually turns out to be worse than I could have imagined. Why isn't this girl fighting back during a gang rape? Because they forthrightly dislocated all her limbs, first. Why is this weeping old lady in bed with this wild-eyed boy? She is his mother; she has given herself to him as rough-and-ready therapy for his persistent voyeurism. Can this really, truly, be a closeup of a female orifice? Yes, it can."

And those are comics to be read and enjoyed by children and adults alike. Boy. Those crazy Japanese, huh?

Comic book writers and artists have not been allowed to forget entirely that there is an increasingly vocal women's movement. On the other hand, what they've actually done about it largely half-hearted and ineffectual if not downright damaging. The best example of this is the type of comic character that started to appear around about 1969-1970: The Liberated Woman.

The way that comic book writers and artists have approached the idea of a liberated woman is probably best summed up by someone like Valkyrie from the Defenders. Basically, what you have is a woman

striding around bellowing stridently about feminine superiority and the worthlessness of weak, chauvinistic males while showing lots of bare leg and wearing a couple of goblets on her chest.

Feminism, Marvel-style, is presented as something frighteningly harsh and unattractive. Anybody remember *The Femizons* from the first issue of Marvels 'M for Mature' publication, *'Savage Tales'*? An entire society of psychotically militant and violent women with lots of strange lesbian overtones thrown in for good measure. The heroine of the story was the odd-woman-out who harboured secret longings for the days when there were still men to sew and cook for. Lord knows what Stan Lee was getting out of his system when he wrote that one, but I hope he felt okay afterwards.

Of course, we don't do so bad ourselves. Take for example the home-grown rape fantasies that populate our very own *Sword-and-Sorcery* genre. How many times have you opened a copy of *Savage Sword of Conan* to find some barbarian forcing a lithe Kothian dancing girl back into the hay, ignoring her feeble half-hearted complaints and taking his cue from the delicious ecstatic look that the artist has drawn onto her face, showing you that she doesn't mind *really*. In fact, she *likes* this sort of treatment. Sure she does. Anyone would enjoy being sexually assaulted by an illiterate musclebound oaf who stinks of bear grease. That's most people's idea of a good night out.

The message of this sort of story is that women enjoy rape and that they say "No" when they mean "yes". When one reads in the papers about some of the astonishing proclamations made by judges presiding over rape cases, one wonders if our entire judicial authorities were not given copies of *'Conan the Rapist'* to read during their

formative years. The other message contained in this material is that *real* men are good at drinking, reducing people to dog-food with their broadswords and interfering with tavern wenches.

Strange that Conan's creator, Robert E. Howard was in reality a rather sad and lonely figure who never managed to sever his intense emotional bond with his mother. When she died he drove out to some waste land and blew his own brains out. Conan and all his other heroes were unashamed escapist fantasies of the way he would have liked to have been.

It is a great pity that he couldn't have diverted his undoubted energies into something a bit more positive and healthy. It's a greater pity that he has doomed the following generations of his fans to endless reruns of his hopelessly insecure dreams of brute sex, white slavery and mindless violence.

For a while there you couldn't open a comic put out by either company without finding some formerly totally spineless example of womanhood like the Invisible Girl ranting about Male Chauvinist pigs, or not wanting to do the washing-up any more.

This was feminism boiled down to it's most meaningless level, with dialogue by writers who would not recognise a feminist if they happened to run over one on their way to see "Confessions of a Driving Instructor."

At the moment however, America is thrashing in the throes of what is politely termed a 'moral revival', which basically means a return to the values and standards of 1942, with a car in every garage and a tranquilised woman in every kitchen. As a result, you don't find many comic book women shooting off their mouths about feminism these days. Of course, there was poor old Ms. Marvel, but look what happened to her.

First she gets impregnated against her will by her own son, then she loses all her powers, then she gets whisked into outer space with the X-Men only to be impregnated against her will by loathsome horrors that look like something you might find living under HR Ciger's sink unit. No, girls. You're far better off staying at home and doing the dusting.

The outlook for women in comics, while it has certainly been worse in the past, is still pretty bleak.

Of course, there are a few bright spots. Some male writers do seem to have at least an elementary grasp of what women are all about and can, on occasion, come up with a convincing and non-offensive character.

Frank Miller's pretty good at this... witness his 'Elektra' character. John Wagner has been consistently fair in his portrayal of women in Judge Dredd. But, on the other hand, Elektra still wears precious judges in the way of clothing and the female judges of Mega City One are a leather-fetishists idea of heaven.

I can't think of one male artist or writer that hasn't done something pretty offensive at one time or another. I doubt you'd have to look very far in my own work to find some particularly lurid examples, probably as bad as anything I've described here. We all do it.

WHAT ARE YOU WAITING FOR?
I'VE MADE MYSELF
HELPLESS!

NOW--
KILL ME!



From the Wonder Woman cover issue 219

But just because we all do it doesn't mean it's right.

Of course, a lot of things have happened since Howard's day to alter the way in which men see women and the way in which men see themselves in relation to women. This has had a certain amount of impact upon the comics field.

Next issue, I'm going to conclude this rambling, self-indulgent mess by taking a look at the relatively tiny number of women working in comics, including people like Wendy Pini, Marjory Duffy, underground cartoonists like Melinda Gebbie, Fanny Tribble and Aline Koninsky, and just about anybody else I happen to think of between now and then. After that, I promise I'll shut up and you can turn these pages over to centre fold-outs of Dark Phoenix in her Hellfire Club costume. Give 'em what they want, that's my motto.

TOP TEN

Below are four chart categories: Marvel Artists; Marvel Writers and Marvel Comic Books USA and UK.

Send in your top-ten entries for one, two or all categories.

Each time an artist, writer or comic gets a mention we will award it a number of points depending on its position in the 1-10 rating scale.

If you have less than ten entries for any category don't worry -- number them accordingly and send them in.

Names and addresses must be supplied:

There must only be one entry per person per category until further notice. The address to send them to is:

Top-Ten Charts,
Bernie Jaye, Marvel Comics Ltd.,
Jadwin House,
205-211 Kensal Town Road,
London NW5 2JU.

LAST CHANCE TO VOTE!

RATING CHART

WRITERS

1. CHRIS CLAREMONT (1)
2. CHRIS MOENCH (2)
3. FRANK MILLER (3)
4. BILL MANTLO (4)
5. ROY THOMAS (4)
6. JOHN BYRNE (5)
7. STEVE GERBER (6)
8. JIM SHOOTER (7)
9. STEVE ENGLISH (8)
10. MARY WOLFFMAN (10)

ARTISTS

1. JOHN BYRNE (1)
2. GEORGE PEREZ (2)
3. FRANK MILLER (3)
4. SAL BUSCEMA (4)
5. NEAL ADAMS (4)
6. DAVID COOK (5)
7. GENE COLAN (7)
8. JIM STARLIN (8)
9. BURT ANGERSON (9)
10. MIKE ZECC (10)

UK COMICS

1. RAMPAGE MONTHLY (1)
2. ASH & MONTHLY (2)
3. CAPTAIN BRITAIN (3)
4. AVENGERS WEEKLY (5)
5. SPIDERMAN WEEKLY (6)
6. RAMPAGE WEEKLY (4)
7. NIGHT WORLD OF MARVEL (10)
8. DRACULA LIVES (8)
9. SAVAGE SWORD OF CONAN (8)
10. DOCTOR WHO (4)

USA COMICS

1. X-MEN (1)
2. AVENGERS (2)
3. FANTASTIC FOUR (4)
4. DAREDEVIL (3)
5. MOONKNIGHT (5)
6. WOLFGANG (6)
7. DEFENDERS (7)
8. KA-ZAR (8)
9. DOCTOR STRANGE (9)
10. MICRONANTS (1)

NO ENTRIES LATER THAN MAY 12th '83.
FINAL RESULTS IN DAREDEVILS No.8



O SUPERMAN

music & comics

Unless you're the sort of dribbling insaniac who sits in a semi-darkened room all day wearing a Spider-Man suit and waiting for mum to push the latest issue of Teen Titans under the door, then the chances are that you probably don't spend all your time reading comics. Maybe you eat occasionally, perhaps sometimes you go out and take a walk, maybe take in a little television now and then.

Maybe you even listen to music once in a while. You know music... the stuff without the pictures and word balloons, remember? While on the surface there might seem to be very little connection between the world of the Hulk and that of Haircut 100, if you take a long cool look at the two respective areas over the last ten years or so, all sorts of fascinating little connections start to emerge. At least, I think they're fascinating, but then what do I know? Anyway...



The most obvious example of how the two media affect each other is in the number of veiled and not-so-veiled references to comic material that various performers have made in their recorded output. It's a long list. It probably starts with *Popeye The Sailor*, continues through the Royal Guardsmen's *Snoopy vs The Red Baron* and ends up somewhere in the vicinity of Laurie Anderson's excellent *O Superman*, which helpfully provides the title for this piece.

There have been a lot of articles that have provided lists of this sort of stuff, one of the best being a piece that appeared in a semi-recent issue of Martin Lock's *Fantasy Advertiser*, penned by, I believe, Dave Harwood.

If you want to find everything you need to know about Donovan singing about Green Lantern and XTC waxing lyrical about Sgt. Rock then I suggest you track it down and have yourself a good time.*

For my part, I'd like to take a slightly closer look at the way in which comics

have been treated by the music industry, and also the way in which music has influenced comics in return. The first part of this two-pronged assault is the easier, so that's where we'll start, commencing with a brief catalogue of the general use to which various musicians have put the comic characters that we know and love.

I suppose the most obvious category is those artists who have played comics strictly for laughs. I know this is pretty difficult to believe for somebody as immersed in the world of comics as you or I, but there actually are people who don't take comics as seriously as we do. Unbelievable, eh?

Perhaps the best example that comes to mind in this category is a little piece that *The Scaffold* recorded as an obscure B-side to one of their singles, which was entitled *Good Bat-Night, Men*, and, as might be expected, extracted the michael something wicked from the then-popular *Batman* television show. Not too difficult, as I'm sure you can imagine, but memor-

ably funny for all that. One verse, which I'll admit is recited from memory, goes something as follows:

*"God bless all policemen and fighters
of crime,
Make thieves go to jail for a very long
time.
Then they come home when they've
cleaned up the town
And hang from the mantelpiece, both
upside down.
A cup of warm blood, then they toddle
upstairs...
Batman and Robin are saying their
prayers."*

Now, you people out there are probably all fans of the sophisticated eyebrow wit of Mr. Benny Hill and find that about as funny as income tax, but it had me falling off my chair when I was thirteen. There are a lot of other examples in this category, of course, one being *Supergirl* by loathesome and truly horrible Fugs, but if I recalled the lyrics to that little opus then I doubt I'd

**Fantasy Advertiser* is available from M. Lock, 3 Marlow Court, Brittainia Square, Worcester WR1 3DP.

get out of jail while I was still the right side of forty. Maybe he had better move on to the next category...

The next category is the use of comic characters, most notably superheroes, as symbols of authority. This only occurred to me the other day but it's funny how often it crops up.

In *Superbird by Country Joe and The Fish*, we are treated to a vision of the late Lyndon Baines Johnson, an American president much despised by the liberals of his day for his involvement in the Viet Nam war and his foreign policy in general. ("If it moves, set fire to it", as far as I can remember.)

In *Superbird, Country Joe* pictures LBJ as the man of steel and warns him that he's got a "little piece of Kryptonite" with the president's name on it, and that should Johnson be reluctant to "Come on out with his hands held high" then *Country Joe* has enlisted the aid of "The Fantastic Four and Doctor Strange" to help him on his way.

I should point out here that Marvel comics were tremendously popular with the hippies and radicals of that era, and thus tended to get a much more sympathetic shakedown in the music of the day.

DC comics were not so lucky. Not only was *Superman* held up as a symbol of all that was worst about America, but *Batman* too came in for his fair share of flack.

In *Batpoem*, performed by *Adrian Henry and The Liverpool Scene*, we see *Batman* as an embodiment of American imperialism and capitalist war-mongering:

*Help us out in Viet Nam, Batman
Help us drop that Bat-Napalm, Batman.
Help us bomb those jungle towns,
Spreading pain and death around,
Coke and candy wins them round,
Batman.*

Of course, this was a pretty heated and hysterical period for world politics, and almost anybody wearing a uniform was liable to have a molotov cocktail, verbal or actual, chucked at them. Even if he was only the postman.

Of course, things aren't radically different today. There's still just as much fear and loathing in the world, and, as ever, the Superhero is a convenient peg to hang it all on.

In the aforementioned *O Superman*, *Laurie Anderson* does this with much more style and proportionally less crassness than her predecessors, portraying *Superman* as the ultimate American father-figure and protector, then neatly inverting the whole deal by

fusing the skyborn image of *Superman*, with that of approaching American bombers carrying a cargo of nuclear death.

In the fraught 1980s it's an extremely powerful image, and the fact that people responded to it is amply evidenced by the way in which such a lengthy and seemingly non-commercial piece of avant-garde music managed to find itself so highly placed in the national music charts.

Of course, there are plenty of other ways in which comic-book concepts have been used in music, perhaps the most common being the ways in which many artists will simply refer to comics as part of the culture surrounding them.

There's the *Jam's* rendition of the *Batman* theme, there's the early *David Bowie* number painting a portrait of Uncle Arthur, who still reads comics and follows *Batman*, and there's the way in which the psychedelic bands of the mid sixties picked up on quasi-mystical characters like *Dr. Strange* to namedrop in their numbers, like the "*Dr. Strange is always changing size*" line in the *Pink Floyd's* "*Cymbaline*". Actually, I personally can't remember *Dr. Strange* ever changing size, but you have to remember that a lot of these people were so badly twisted by the effects of mind-warping drugs that it's a miracle they were holding the comics the right way up in the first place.

But, like I said, I don't want this to degenerate into a mere list of comic references, so perhaps this is the best time to take a look at the other side of the coin and see how comics have adapted to the influence of music.

On a very obvious level, there are all the guest appearances by currently popular teen idols that have worked their way into comics over the years. These were, almost without exception, incredibly silly.

It must be remembered that most of these stories were written by middle-aged men who had about as much grasp of what was happening on the music scene as you or I have of quantum physics.

The idea was to quite cynically include some fashionable name in the hope of interesting readers who were part of the record buying public, and to hell with the story. This is why we have been treated to such delights as *'Superman meets Pat Boone'* and *'The Thing and The Torch meet the Beatles'*.

To some degree this also applies to those comics where the recording artist is made the star of the book, such as *Marvel's Kiss* colour special, where the four members of *Kiss* gain super-

powers and take on *Dr. Doom*.

This, in my opinion, is a singularly ill-conceived idea. For one thing the book is unlikely to appeal to superhero fans because it's not really about superheroes, and, on the other hand, unlikely to appeal to *Kiss* fans for much the same reason.

A somewhat better attempt was made in the *Alice Cooper* issue of *Marvel's* now-defunct *Marvel Premiere*, largely thanks to the artistic excellence of *Tom Sutton* and *Terry Austin*.

The reason for this is probably that the real *Alice Cooper* is a deliberately absurd figure and as such is right at home in the absurd world of comic books. *Kiss*, for all their make-up, seem to take themselves reasonably seriously and in their case the transition just doesn't work.

But guest-spots and cameos aside, what really interests me is the way in which some artists and writers have tried to translate the rhythm and vitality of rock music onto the printed page. Doing this is incredibly tricky and challenging, and it's generally only those comic creators with a sense of adventure who even dare to attempt it.

Think about it for a little while. Put yourself in the shoes of the hard working comics artisan and try to imagine the fascination in this area and all the attendant problems.

Comics, as you've no doubt heard a million times before, are very much like films. Almost everything that can be done can be duplicated in comics... the lighting, the pacing, the camera angles, everything.

The one thing that you cannot do in a comic is to have a soundtrack. You've no idea how irritating that fact is to a deeply sensitive artist like myself. It's something which has nagged at the back of my mind for years now. It would also seem that it has nagged at the back of brains far less moth-eaten than my own, judging from some of the bold attempts that I've seen in recent years.

The glossy comics magazine *Heavy Metal* devoted an entire issue... the *Rock Issue*... to finding a solution to this problem, meeting with variable and limited success.

Most of the pieces included contented themselves with merely using rick images as part of their pictorial inventory. The only inclusion which really came anywhere near capturing the vitality and spirit of Rock 'n' Roll was a short piece entitled *Rock à la Mickson* by the very talented *Harry Mickson* in which what we basically get is a short animated film of a living crow reproduced cell-by-cell onto the pages of the magazine. Running your eyes

across it you do get a very strong sense of the frantic movement of Rock Music. But, of course, you still can't actually hear anything.

A more recent attempt was made by Doug Moench and Bill Sienkiewicz within the pages of *Moon Knight*, a title I'll admit to not being terribly interested in until the last three or four issues, when it suddenly seemed that the creative team were taking off at some very strange and innovative tangents. There's a story in *Moon Knight* 26, a truly remarkable little piece entitled *Hit it!*, which opens with both a visual and verbal description of the music in a jazz club.

What Sienkiewicz has done is to try approximate the emotions brought on by music by the use of colours to the same effect. It's a very abstract approach in which we can see the cascade of purple dripping from the bell of a saxophone like smoke, and see the drummer broken down into a black and white almost stroboscopic image that somehow conjures up the flickering rhythm of a drum roll.

Okay, so it doesn't work entirely, but I still wish that I'd thought of it first.

For those of you out there who read *Warrior*, I mabe ought to mention a stab that I'll be taking at the problem in an up-and-coming episode of *V For Vendetta*, in which the whole story is a self-produced song lyric with the actual musical score lettered along the bottom of the frames.

David Jay of Bauhaus is writing the music, as at the present moment I have absolutely no idea whether it will turn out as a major breakthrough for the medium as a whole or one of the most garbled, self-indulgent and incomprehensible comic stories ever to see print.



Still, it's good to take these risks occasionally, before our own burgeoning technology comes along and beats us to the punch.

Who knows? Sometime in the next twenty years you may be trotting down to the newsagents to pick up the video cartridge that represents your latest issue of *Daredevils*, complete with full soundtrack so that you can hear every "AARGH" and "OOFI" for yourselves. By that time I suppose me and my fellow comic creators will be turning our rabid and obsessive minds to some even more inconsequential artistic problem, maybe involving one of the other five senses.

Anybody out there fancy a Scratch-and-Sniff version of the Hulk?

alan moore



Above and right: From *'The Beatles Story'* and *'The Thing and Torch meet the Beatles'* respectively. An attempt to "interest the readers who were part of the record buying public".

Below: "Alice Cooper at home in the absurd world of comic books".



FANZINE REVIEWS

by alan moore

As mentioned last month, this issue's fanzine space is given over entirely to the not inconsiderable outpourings of Ed Hillyer and Rob Sharp's PROJECT GEN, a multi-media empire making an attempt at global domination!



THE BASIC IDEA BEHIND PROJECT GENESIS... is to arrive at a product created entirely by its own audience. So, if you're an aspiring comic strip writer who needs an artist, or an artist in search of a writer, or a poet, or an amateur musician, or a pre-raphaelite tattooist or indeed anything else that's interesting and still legal, get in touch with the people at GEN by dropping a line to:

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GEN 2
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postage from Ed Hillyer,
address left

I saw the first issue of Gen a few months ago and must admit to not being terribly impressed. It

With this second issue, most of my initial doubts have gone the way of all flesh. This is a remarkably entertaining package containing strips, poetry, illustration, music reviews, handy home hints, eight free postcards and a liberal smattering of fear, loathing and boffo yoks.

That's not to say that there weren't bits I enjoyed more than others. I'm afraid that most of the poetry included left me cold, or at best tepid.

Poetry is very easy to write, but the discipline required to turn out anything really worthwhile is much more difficult to come by.

As a result, I find that most fan poetry, or indeed amateur poetry of any kind, tends to get up my nose. This is a purely personal piece of bigotry, and you should heed or ignore it as you see fit.

Similarly, I didn't find myself chewing up the cushions over the pieces of prose fiction included, for much of the same reasons, although *The Good Guy's Last Stand* was nicely done and very readable, for which a flip of the ter to the author, Brian P. C.

Other classy pieces include an episode of *The Nightcloak* by Ben Crozier (plot and illustrations) and *Ilya* (script and lettering).

This is a glittery arabian fantasy with the sort of imagery that recalls a touch of Clark Ashton Smith or one of the other writers of the *Weird Tales* school. Then there's a two page moral fable involving dogs, mushrooms and lots of good science fiction artwork by the enjoyably loopy Jaerzy Szostek, some well-executed grotesque viciousness from the pen of Garry Davies, and natty collage pieces distributed throughout, including Rob Sharp's *Survival in 1992* and a truly blood-curdling little item from the scissors and paste of Peter McGeough

There's a sort of foaming-at-the-mouth brain-damaged energy at play here, and I find that entirely commendable. I shall be watching out for this one in the months to come. Then, I can rip off all the good, original ideas that come up and get paid vast sums of money for them while the creators languish in squalor and obscurity. I'm sorry. That's just the sort of person I am...

ACES No.1
A four page broadsheet-cum-scribble of deranged oddities, available for 10p and a first class stamp from Ed Hillyer, address above.

I won't attempt to list the vast array of stuff featured here... oh, I dunno. Maybe I will. There are quotes from Mae West, Albert Einstein, Friedrich Engels on the saucy, sizzling sexual secret life of the domestic tape-worm, and good old William Blake.

There are cartoons and illustrations by Pete Scott, Pete Conlan and Rob Sharp amongst others.

There are endearing photographs of Mrs. Thatcher, Joan Collins and The Bride of Frankenstein and lots of other things that are in my opinion vital to a full understanding of life in the twentieth century.

There's even a couple of poems by Blackie Fortuna. He used to contribute to the same Oxford underground paper that I did back when I was a struggling non-entity. What an amazing coincidence. Nice to hear from you, Blackie. I thought you were dead.

GENOCOMICS No.1: THE OTHER SIDE
A 28 page comic available from Ed Hillyer, address above for 50p plus postage.

This is very good indeed, and, if proof were necessary, this book alone proves that the GEN project has a valid reason for its existence.

There are two strips included

Music.Art.Comics.Poetry.Stories

As the gentleman himself remarks in his latest Project Genesis newsletter (Available from the above address for a stamped, self-addressed envelope), "(GEN) operates on a level of personal personnel contact, and is especially dedicated to encouraging activity and hope among the unemployed... if you (and so far if I) can't get a job there is no point wasting time twiddling your thumbs or screwing the hamster to the sideboard when you should be switching off the television set and doing something a whole lot more interesting instead!"

While I should probably point out, in the interest of moral hygiene, that most of the material below is aimed at a slightly older reader, it should be of interest to anybody who likes the idea of experimentation within the comic field and other media. It's nicely printed, imaginatively laid out and it's heart's in the right place.

Music.Art.Comics.Poetry.Stories

in this comic, and a centre poster that reproduces the magazine's cover in black and white.

The lead feature is *The Other Side* itself, being a fifteen page strip written and drawn by Stephen Baskerville. It details an eye-witness account of the riots following the Anti National Front marches in Leicester, 1979.

Nothing in Baskerville's strip clashes with what I had heard personally, and as such I'm not going to fault it on it's documentary realism.

Visually, the story is very well told indeed. Despite the frequent use of unusual and experimental layouts, the story thread is never lost for an instant, an increasingly rare feat in the world of sub-professional comics.

If I had any quarrel to pick with the story it would be that the moral issues are presented in a little too cut and dried fashion for my liking. I personally have yet to hear a convincing moral argument stating that the best way to combat fascism is by using a fascist device such as censorship.

That issue, along with a lot of other hideously complicated moral ins-and-outs are largely ignored here, replaced by some spirited and well-meaning dialogue from characters who, while sympathetic, failed to totally convince me on some basic level. Still, for all that, while the strip might have been done a little better it was good that it was done at all.

But it is, the outstanding feature in GENCOMICS is the second strip. It's a cracker. It's written and drawn by Eddie Campbell, and it's another in his continuing series of strips revolving around the Ace Rock 'n' Roll club and its clientele, this particular tale being entitled *Dapper John Minds The Baby*.

The beauty of Eddie Campbell's stuff is its effortless sense of realism. The drawing itself, sketchy at first glance, soon reveals a concrete and believable world rendered with just enough detail to make it thoroughly convincing.

The people move like real people, right down to the tiny, almost unnoticeable gestures of the characters who fill up the backgrounds.

Letratone is used in a direct and sophisticated way, leaving the panels solid-looking but uncluttered. Baskerville's storytelling is similarly clean and effective. By repeating one basic shot in frame after frame he enables the reader to see all the little pieces of life and movement that usually go on between panels.

The writing is, if anything, better than the artwork. The dialogue is so natural that you can hear it and it has that kind of shock of recognition about it that draws you in and keeps you reading even though what's



Dapper John minds the baby

BY EDDIE CAMPBELL

going on in the story is incredibly common-place and ordinary.

Campbell doesn't do stories as such... he details seemingly trivial events within the lives of his characters that while they never explode into some unnecessary melodramatic climax, always seem to have some quiet but incisive gleam of observation lurking at the back of them.

In this instance we follow the doings of slick Teddy Boy folk-hero Dapper John as he is called upon to look after his sister's baby for the evening. Nothing

much happens, but there's something really accurate and touching about the way in which the single and carefree clientele

respond to the presence of a baby in their midst, almost as if they were a grim omen of their future responsibilities. Well, anyway, that's the way I read it.

Eddie Campbell is, in my opinion, one of the most interesting talents, amateur or professional, working in comics at the moment. Despite the fact that the seven page strip printed here is presented in the wrong page-

sequence it's worth the cost of admission alone.

So, check out *Eddie Campbell*, check out *Gen* in general and report back here next issue, when I'll be presenting other ways to fritter away one's life savings.

NEXT ISSUE WE REVIEW:
CATALYST No.1, SANDOR
SCIENCE FICTION No.3 AND
FAST FICTION No.41 SEE
YOU!

about: the special executive!

Depending upon which parts of this magazine you're in the habit of reading first, you may have noticed a rather outre bunch of individuals infiltrating the pages of this month's CAPTAIN BRITAIN episode.

You may also have had cause to note that this selfsame flock of weirdos, woodentops and wobbles have barged in and grabbed the over-coveted centrefold poster, a space usually reserved for some of the more established stars that twinkle in the Marvel comics firmament.

Some of you may, quite justifiably, be asking the following question: "What's so special about the Special Executive?" Well, rest easy. I think I can answer that question. At least, I hope I can.

Britains first super-hero team!

The Special Executive grew out of a series of years ago for inclusion in DOCTOR WHO MONTHLY as back-strips.

Like most former comic fans, I harbour a secret and unhealthy passion for continuity between seemingly unrelated stories, and this is what I was attempting within the pages of DOCTOR WHO.

The back-up strips that appeared in those pages were nominally intended to provide depth to the various subsidiary elements of the DOCTOR WHO mythology... the Daleks, the Timelords, the Cybermen and similar.

In the process, some excellent stories crawled out of the woodwork. Steve Moore's Abslom Daak/Star Tigers stories probably being the best example.

When Steve was called upon to take over the writing on the magazine's lead feature, the DOCTOR WHO strip itself, I found myself in the enviable position of having the space to kick around a few ideas of my own.

These were among the first professional strips that I ever scripted, and I look back upon them with a surprising degree of affection. Particularly those involving the Special Executive.

The first story in the *Special Executive's* continuity did not actually feature them. It appeared in DOCTOR WHO MONTHLY issue 47, and it was entitled STAR DEATH. The story concerned the Gallifreyan's first attempts to master time travel and revolved around a sabotage attempt launched by future enemies of the Timelords, said attempt executed by a time-jumping saboteur known as Fenris The Hellbringer.

The Story was pretty well self-contained, was exquisitely drawn by the incredible Mr John Stokes, and have the awesome splashpage up on my bedroom wall as I write these lines.

After the story had appeared, I started thinking about the sort of differences the development of Time Travel would make to pursuits such as warfare.

For instance, using time travel you could retaliate to an enemy's attack before he had actually made it. It struck me that warfare would become very complicated. It also struck me that a group of specialists would probably be needed in order to make any sort of logical sense out of the twists and turns of such a conflict.

The result of these musings, the next story to appear was THE 4-D WAR which bowed in issue 51 with art by that master of monochrome Mr David Lloyd.

This is the story that makes the first mention of the *Special Executive* and features our first glimpse of two of it's members... the witty and egocentric 'animal'



known as Wardog and 'Brainfeeler' known as Viridian.

Viridian only lasted about two panels before he was killed, so don't worry if you can't remember the name.

The actual story was set some twenty years before the events detailed in STAR DEATH and detailed the strange escalation of a war where events happened in no rational, linear sequence.

I won't bother running through all the peculiar ins and outs of the story. Bernie will be reprinting it in these pages next month so you can catch it for yourselves.

The next story, also with art by Dave Lloyd, appeared in DOCTOR WHO 57. It was called BLACK SUN RISING, and it was originally to have been drawn by teen sensation Steve Dillon.

Steve never got round to doing the story due to other commitments, but he did supply some character designs for the new members of the *Special Executive* who would be appearing.

These included Cobweb, Zeitgeist and Millennium. (Millennium lasted about three frames longer than Viridian. These characters, it should be noted, have an astonishingly high mortality rate.)

That was just about the last story I did for DOCTOR WHO, so the *Special Executive* were seemingly cut down in their prime before I could explain who they were, how many there were of them, how their odd time-based powers functioned or any of the rest of the material I had planned.

Imagine my glee when I was given the go ahead to use them as supporting characters in a couple of issues of *The Daredavils*, some two or three years later.

So basically, here they are again folks: Wardog, Cobweb and Zeitgeist, along with previously unseen operatives like Fascination and Legion and a whole bunch of intriguing silhouettes that feature briefly in the opening frames of this episode and should give some idea as to how many of these oddballs there actually are.

Whether the *Executive* fare any better in this incarnation, aided by the excellent visual interpretations of good old Alan Davis, is largely up to you.

If you want to see more of the *Special Exec*, either as recurring guest stars in Captain Britain or, maybe, who knows, featuring in their own strip somewhere, then write.

Write teams of slobbering fan mail imploring us to elevate the *Executive* to their rightful position in comic book history. You'd be making an old man very happy.

collectors' corner

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**ALSO- DAREDEVIL
DR WHO BLAKES 7**

DAVE GIBBONS

early artwork

Batman drawn when Dave was 8 years old having received a Batman Annual and sketch pad for Xmas.

When 20 years old, Dave discovered that 'professionals' draw for reduction and tried it out by doing this Avengers poster.



BATMAN
ALL'S
Bruce Wayne
By
D. G. Gibbons
VENUSIAN
IN THE BAT
P. 1



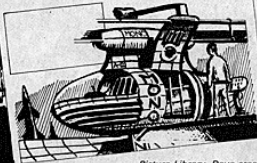
Dave Gibbons' first major break was in the early 70s when his work was published in underground titles such as Cosmic Comics, Trials of Nasty Tales and Rock and Roll Madness.

In 1973 he became a full-time professional for IPC working mainly for their Buster title. This largely involved lettering, ghosting other creators and pieces for joke pages.

He went on to D C Thomson in Dundee where he did various adventure and SF strips for Wizard and Hotspur.

This was followed by a return to IPC and work on 2000AD in which he did 'Harlem Heroes', Dan Dare and Judge Dredd among others.

In 1980 Dave took on the Doctor Who character for Marvel UK followed by recent work for DC on the Legion of Super-Heroes and the last episode of Batman's Brave and Bold.



At the age of 12 years, inspired by Rick Random in the Super Detective Picture Library, Dave created his own character and comic strip adventures.



DAREDEVIL[®]

EXPOSE



Roger McKenzie
WRITER

Frank Miller
ARTIST

Klaus Janson
INKER

John Costanza
LETTERER

Glynis Wein
COLORIST

Denny O'Neil
EDITOR

Jim Shooter - EDITOR-IN-CHIEF

DAILY BUGLE



DAREDEVIL
BATTLES
HULK

Man Without Fear Hospitalized — Condition

The mysterious, red-clad figure known as Daredevil was taken to City Hospital early today after a battle with the Hulk on a city street.

According to witnesses, the Hulk escaped by bounding over rooftops in the direction of the Jersey shore.

The incident began, sources say, when Daredevil encountered the Hulk in the middle of the night.

Doctors Hopeful for DD

(A) Bellevue spokesman, Dr. Nicholas Mar, says that Daredevil, the Man Without Fear, has pulled through the critical phase of his recovery.

MS. ROMANOFF, IF THERE IS ANYTHING LUKE OR I CAN DO...



WHAT BEN'S TRYING TO SAY IS IF THERE'S ANYTHING WE CAN DO...

LISSSEN, WIDDER, I AIN'T AS GOOD AS STRETCH AT MAKIN' FANCY SPEECHES BUT--

'Man Without Fear' off Critical List

Condition Stable, Says Hospital Spokesman...

(A) Daredevil will be back on the streets in a few minutes and the aging spine can't take any more. A C... will be...

Daredevil Will Leave Hospital Tomorrow

(A) Daredevil, the Man With 'Incredible, but true', he is oft indicating a strong urge of going to go...

THE HULK REALLY DID A NUMBER ON ME, DIDN'T HE?

THAT'S OVER AND DONE WITH, MATT.

ALL THAT MATTERS NOW IS THE FUTURE.

OUR FU--

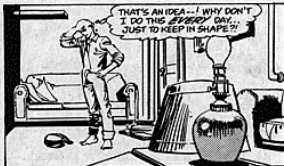
HEY! YOU CAN'T GO IN THERE!





"IT WASN'T EASY, BEN, GROWING UP IN HELL'S KITCHEN, THE ONLY SON OF BATTLIN' MURDOCK. I GUESS EVERYONE JUST SORT OF EXPECTED ME TO BE A FIGHTER, TOO...

THEY LAUGHED AT ME! THEY THINK I'M A COWARD, BUT SOMEDAY I'LL SHOW THEM HOW WRONG THEY ARE! I--HEY!



"BUT NO MATTER HOW HARD I TRAINED IN THE MONTHS THAT FOLLOWED--

"--I NEVER FORGOT THE PROMISE I'D MADE DAD...



"BUT LATER I LEARNED DAD WASN'T HITTING MUCH OF ANYTHING...

"... EXCEPT THE SKIDS...

JACK, I'M YOUR FRIEND AN' I'M BEGINNIN' TO STEAR CLEAR 'A SWEENEY! YOU KNOW THAT CROOK'S REP AS A MANAGER!

ALL I KNOW IS BOXIN', A'D, AND I HAVEN'T LANDED A FIGHT IN WEEKS!

JUST LOOKIT ME! I'M GETTIN' OLD AN' I'M GETTIN' SLOW. I'M A HAS-BEEN. WE BOTH KNOW THAT.

AIN'T NO LEGIT MANAGER WILLIN' TO TAKE A CHANCE ON ME ANYMORE, BUT I GOTTA KEEP ON FIGHTIN' 'TILL MATT FINISHES COLLEGE!

I OWE HIM THAT...

I DON'T OWE YOU A THING, MURDOCK!

I TOLD YOU TEN YEARS AGO YOU'D COME CRAWLIN' TO ME ON YOUR KNEES ONE DAY!

HE'S A BUM, FLYER, ALWAYS BEEN A BUM, IF YOU ASK ME!

WELL, I DIDN'T SLAP, SO KEEP YOUR TRAP SHUT! *

JACKIE BOY HERE COULD BE THE NEXT HEAVYWEIGHT CHAMPION...

... WITH THE EIGHT MANAGER OF COURSE!

HOW'S ABOUT IT, JACKIE BOY? YOU READY TO SIGH WITH THE FIXER?





"SNEENEY WAS NOTHING BUT TRASH, BEN."

"JUST LIKE THE RADIOACTIVE GUNK THE ARMY USED TO TRANSPORT THROUGH NEW YORK AT THE TIME."

"THEY HAD PREPARED FOR EVERY POSSIBLE CONTINGENCY."



"EXCEPT ONE."

"MY RECRUITER DIDN'T TELL ME I'D BE RIDIN' HERD ON NO ATOMIC BOMB!"

"IT AIN'T A BOMB... ONLY THE STUFF THAT GOES INSIDE..."

"H-HEY!"



"WHAT'S WRONG, SARGE?"

"I... DUNNO. BAD CRAMP IN MY CHEST..."



"I CAN'T... BREATHE...!"



"IT HURTS!"



GOTTA... KIDOF...
GET THIS CANNIS-
TER... KIDOF...
AWAY FROM THE
FLAMES...OR IT'LL
BLOW-!



"THE NEXT THING
I KNEW I WAS
LYING IN THE
STREET. I HEARD
SOMETHING HEAVY
SHATTER RIGHT
BESIDE ME..."



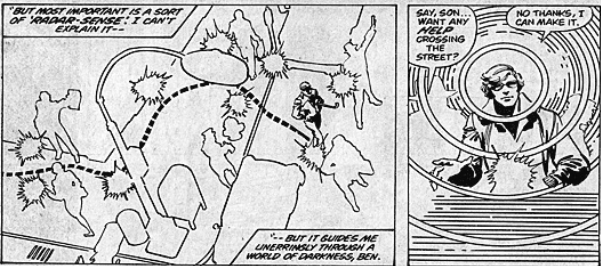
"...AND WHEN
I LOOKED
UP..."



"I LOOKED
INTO THE HEART
OF A MAN MADE
SUN."

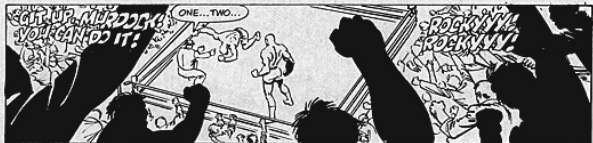


"IT WAS
THE LAST
THING I
EVER SAW."





















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DIFFERENT
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All entries must be received before 21 May 1983.

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THE GUN CALLED QOABA IS DYING, LIKE GIANT ANTHS, THE STARBREAKER SHIPS OF THE GALLIFREYANS SLOWLY DIE... ITS WAVING SLOW...

SOON, QOABA WILL COLLAPSE, RELEASING IN ITS DEATH THE ENERGY NEEDED BY THE GALLIFREYANS THAT THEY MAY CONTROL TIME!!

WELCOME TO THE BIRTH OF A LEGEND! WELCOME TO...

STAR DEATH



FROM THE FLAGSHIP AEON, THE ELDERS OF GALLIFREY WATCH ANXIOUSLY...

IT IS ALMOST DONE. JOBBEY! SOON, QOABA WILL BECOME A BLACK HOLE AND WE GALLIFREYANS WILL BECOME LORDS OF TIME!

THERE ARE STILL MANY 'IF'S, LORD GRIFFIN. IF RABBITON'S THEORIES ARE CORRECT, IF WE CAN ENTER THE BLACK HOLE UNHARMED AND TAKE ITS FORCES.

YOU ARE A PRESIDENT, MY LADY. OUR SHIPS ARE EQUIPPED WITH STASIS HALDES THAT WILL PROTECT US FROM THE MAELSTROM. THEY ARE PERFECT!



PERHAPS, GRIFFIN, BUT THERE IS STILL MUCH THAT COULD GO WRONG!

INDEED THERE IS, LADY JOBBEY...

I'VE MADE IT! I'VE JUMPED BACK THIRTY THOUSAND YEARS TO BE PRESENT AT THE BIRTH OF THE TIMELOORDS!!



HIS NAME IS FENRIS. FENRIS THE MERCENARY, FENRIS THE SABOTEUR, THE TIME-HOPPING DESTROYER, FENRIS THE WELL-BRINGER!!



EXCEPT THAT IF I DO MY JOB PROPERLY, THAT BIRTH WILL NEVER TAKE PLACE...

THE TIMELOORDS WILL BE ANNILATED BEFORE THEY HAVE EVEN COME INTO EXISTENCE!





ALL I HAVE TO DO IS FIND THE MECHANISM WHICH PROJECTS THE PROTECTIVE STASIS HALLOS AND MAKE SURE IT CUTS OUT AT THE CRITICAL TIME...

THE GALLIFREYANS WILL BE DRAWN TO THEIR DEATHS IN THE SEETHING VORTEX OF THE BLACK HOLE AND I'LL RETURN TO MY OWN TIME AND MY REWARD...



MEANWHILE, ELSEWHERE ON THE FLAME... THINK OF THE REWARDS, JODELEX. ONCE WE CONTROL TIME TRAVEL, WE WILL BE ABLE TO BRING A NEW AGE OF HARMONY TO THE UNIVERSE!

YOU OVERSIMPLIFY, GRIFFEN. EVEN IF WE SUCCEED IN HARNESSING THE FORCES OF STARDEATH...

WE ARE STILL UNABLE TO DIRECT OUR TRAVELS THROUGH TIME...



BUT HE IS NOT A GOD, GRIFFEN! EVEN RASSILON CAN'T FORCE SEE EVERY EVENTUALITY...



IT WOULD APPEAR NOT...

THERE, IT'S DONE! THE WAVE SCRAMBLER IS FITTED TO THE STASIS FIELD GENERATOR...

AS SOON AS I SWITCH IT ON, THE PROTECTIVE HALLOS WILL SWITCH OFF...



THEN ALL I HAVE TO DO IS SET THE DIRECTIONAL CONTROLS IN MY GALT FOR MY OWN TIME AND LEAVE THE GALLIFREYANS TO THEIR FATE...

BUT THERE'S PLENTY OF TIME YET. I MAY AS WELL STAY AND WATCH THE FIREWORKS...



THE FIREWORKS ARE NOT LONG IN COMING...

LADY JODELEX, LORD GRIFFEN... THE COMPUTER INDICATES THAT GOABA HAS REACHED THE POINT OF COLLAPSE. WE AWAIT YOUR INSTRUCTIONS...

VERY WELL, RASSILON'S ORDERS WERE PRECISE, WE MUST ACTIVATE THE STASIS HALLOS.

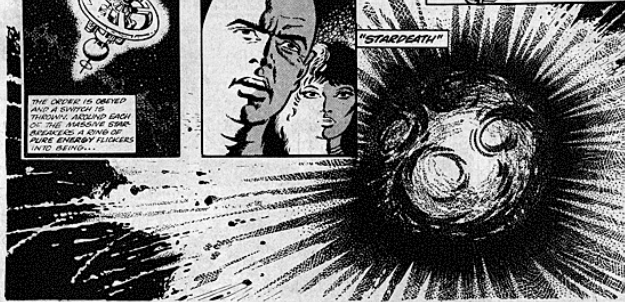


THE ORDER IS OBTAINED AND A SWITCH IS THROWN, AROUND EACH OF THE MASSIVE SPARK-OUTGASERS A KIND OF PURE ENERGY FLICKERS INTO BEING...



VERY GOOD. NOW WE MUST SIMPLY STAND BY AND WAIT FOR...

"STARDEATH"



HOW DOES ONE DESCRIBE
THE DEATH OF A SUN?



SWEET MOTHER
OF CHAOS...

FOR A MOMENT THEY
STAND, MUTE WITH
AWESOME, AND THEN...



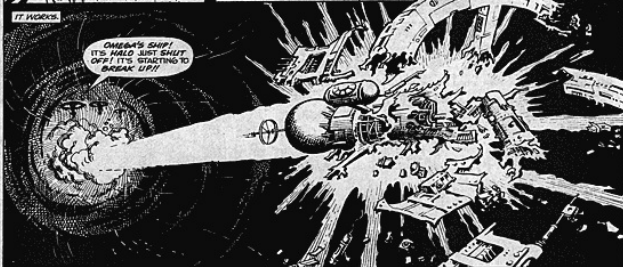
INSTRUCT LORD
OMEGA TO LEAD HIS
SHIP DIRECTLY INTO THE
BLACK HOLE. THE REST OF
US WILL FOLLOW IN SEQUENCE.

BUT...



THEY'RE GOING
MY NOVA IS ONLY THIS
WAVE SCRAMBLER
WORKS CORRECTLY

IT WORKS.



OMEGA'S SHIP!
IT'S HALD JUST SHUT
OFF! IT'S STARTING TO
BREAK UP!!

ALL OF THE HALDES ARE
MALFUNCTIONING, MY LADY!
THE WHOLE FLEET IS
BEING SUCKED INTO THE
BLACK HOLE!!



OH, GRIFFIN...

HA HA HA HA!
PERFECT! NOW TO
ACTIVATE MY THREE-
JUMPER AND GET
OUT OF...



WAIT A MINUTE.
WHAT'S HAPPENING?
THE HALDES ARE SWITCHING
BACK ON! B-BUT THAT'S
IMPOSSIBLE! WHAT
FORCE COULD BE
DOING THAT?

MY MIND
INTRUDER. MY
MIND IS DOING
IT.



WH-WHAT?
WHO ARE
YOU??

THE EYES ARE COLD AND GLARING.
THE INTELLIGENCE BEHIND THEM
IS FRIGHTENING!



I AM
RASSILON!

R-RASSILON? AND YOU'RE HOLDING THE POWER OF A BLACK HOLE AT BAY WITH YOUR MIND??

I'VE GOT TO GET HERE!!

BOLTS OF POWER ARE FROM THE GRAND MASTER'S FINGERING. HE WOULD CALL IT ELECTRO-DIRECTION. WE WOULD CALL IT MAGIC...

VILE CUR! LORD OMEGA'S SHIP IS BEYOND EVEN MY POWERS OF RECOVERY. YOU HAVE KILLED A GALLIFREYAN THIS DAY, AND THERE SHALL BE RECKONING!

N-NO! PLEASE DON'T.

MY BELT! YOU'VE SEVERED IT WITH YOUR LIGHTNING! B-BUT WITHOUT IT I HAVE NO GUARANTEE OF FINDING MY OWN TIME AGAIN!

BUT WE'RE ALMOST INSIDE THE BLACK HOLE! ITS POWER MAY DISRUPT THIS TIME-STREAM! I CAN'T DELAY A SECOND LONGER. I'VE GOT TO JUMP!

TO TIME-JUMP FROM WITHIN A BLACK HOLE WITHOUT DIRECTIONAL CONTROL... THIS IS MADNESS. TO HAVE ONE'S ATOMS SPREAD FROM ONE END OF ETERNITY TO THE OTHER... THAT IS HELL!!

YAAAAAAAAAAAAAGH!!

AND, ELSEWHERE...

IT'S A MIRACLE, JOCELYN! THE MALOES CAME BACK ON JUST IN TIME TO SAVE US! WE'VE DONE IT! WE CAN BE LORDS OF TIME!!

BUT WE STILL DON'T HAVE THE SECRET OF DIRECTIONAL CONTROL. GRIFFIN, THERE'S STILL THAT HURDLE TO OVERCOME...

DON'T YOU EVER GIVE UP JOCELYN? RASSILON WILL THINK OF SOMETHING GIVEN TIME.

AND AS HE LOOKS DOWN AT THE BELT THAT FENRIS NO LONGER NEEDS, THE GRAND MASTER OF THE PLYMOUTH CHAPTER SMILES...

A DIRECTIONAL CONTROL DEVICE, EH? WELL, WELL...

YES, RASSILON WILL THINK OF SOMETHING... GIVEN TIME!

THE END

Name: Peter Paterson
Address: 24 School Walk, Elgin IV30 3ES, Scotland.
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Wanted: Bubbler 8, 9; M. Super Heroes 356, 358, 359, 361, 366, 385, 389; Rampage 1, 4-6, 8-14, 16, 18, 19, 21-24, 26; Savage Action 14; Cap. America Weekly 26-36, 42-49; M. Team-Up 16; Spider-Man 456, 457, 459-461, 463-466, 469, 481-483, 488.

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92, 117; Marvel Two-in-One 84, 86, 87; Master of Kung Fu 50, 70, 95, 106, 107, 109-111; Avengers 218, 219; Conan 125, 127, 133, 134; Spider-Man (Peter Parker) 63, 66; Moon Knight 18, 19; Defenders 106; John Carter of Mars 24-26. (English) Rampage Monthly 26, 39, 42-45. **Wanted:** (British Weekly) Planet of the Apes 1-5, 48-56, 58-64, 70-72, 81.

Rampage 3, 6, 8, 14, 34; Super Spiderman TV comic 477, 479; Marvel Super Adventure 4; Fantastic Four 1; Fortes in Combat 33, 34; Future Tense 13, 31; Captain America 2, 59; Valour 12, 13; The Incredible Hulk Weekly 50, 57; British Weeklies: Hulk comic 1-7, 9-11, 16, 24; The Incredible Hulk 1-9, 11-16, 19. **Specials** Captain Britain



Name: Kelvin Wigley
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Summer Special 1979. US Monthlies Marvel Team Up 121, 123, 124. **Wanted:** X-Men 70-113, 115-138, 142, 143.

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329, 330; Spider-Man 64, 68-70, 72, 75, 76, 99, 100, 130, 158, 160, 163-173, 175-187, 189, 191, 192, 254-273, 275-311; Avengers 29, 31, 38, 40-43, 45, 68, 103, 122; Rampage 2; The Superheroes 1-14, 17-22, 24-29, 31-50; Star Wars 1, 2, 13; Fantastic Four 1-4, 6, 7; The Titans 1, 17-19, 38; Dracula Lives 31, 32, 66, 70; Planet of the Apes 67, 90, 91. (Monthlies) Rampage 2, 3, 48, 51; Superheroes 371, 389; (Pocket Books) Titans 3, 5; Spiderman 9; Star Wars 8; Conan 3, 5. **Wanted:** Any US Marvels dated July 1976 and earlier, any 'Fooms'.

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Wanted: Spider-Man comics weekly, 1-8, 11-18, 20-23, 31, 33, 37, 43, 44-94, 96-150; Mighty World of Marvel 1-73, 74-83, 85, 86, 88-99, 102-104, 108-110, 112-118, 120-122, 124-133, 135, 136, 139, 140-153, 155, 157, 158, 160-174, 176-179, 181-186, 188, 191-199, 201, 203-206, 211, 213, 214, 215-222. ■

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